Decision-Making in Translating English Slang into Arabic: A Study of Style-Shifting

اتخاذ القرار في ترجمة اللغة الإنجليزية العامية إلى اللغة العربية:

Ziyad Anwar Mahmood

anwar.mahmood@uomosul.edu.iq

College of Arts, University of Mosul

دراسة تغيير الأسلوب

م. زياد انور محمود

anwar.mahmood@uomosul.edu.iq

كلية الاداب/ جامعة الموصل

Abstract

Transposing English slang, a highly informal and unconventional variety associated to a social group or to some specific subject, into Arabic gives rise to various problems in cultural transition and faithful translation alike. It is hard to deal with non-standard varieties such as slang, because one can rarely find similar culture-specific situations in the target language in which these varieties are commonly used. Furthermore, these non-standard varieties are often intended to create a very rich range of effects upon language users. Faced by such problems, a translator has to make decisions as regards the kind of style s/he will opt for before getting involved in rendering slag texts.

Style is a set of choices of expression, inspired or induced by a particular context; different choices will produce different styles and thereby different effects. Choices of expression which create a particular style are motivated and inspired by contextual circumstances in which both writers

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and readers are involved. Writers normally make their style conform to the social function and formal conventions of a particular text type.

Decision-making means the process of selecting among a set of alternatives. The question which poses itself here is to what extent the translator's particular choice affects the meaning and function of the whole text. The study aims at (1) giving a sufficient account of slang and decision-making (2) pointing out some style-related problems when translating slang from English into Arabic. The study hypothesizes that stylistic features have a function that contributes in a way or another to the whole meaning of the text, and any shift in style in general and in formality in particular will definitely distort the tone of the original text. The study comes out with the conclusion that any apparent change from seriously informal style to highly formal, when translated from source language into target language, will inevitably alter the original register and, in turn, will not precisely reflect the real nature of its parameters.

Keywords: Decision-making, choice, non-standard varieties, style-related problems

المستخلص

إن ترجمة اللغة الإنجليزية العامية ، وهي لهجة غير رسمية وغير تقليدية مرتبطة بفئة معينة من المجتمع أو بموضوع معين ، إلى اللغة العربية سيؤدي إلى ظهور مشكلات مختلفة في النقل الثقافي والترجمة الأمينة على حد سواء. من الصعب التعامل مع اللهجات الغير رسمية مثل العامية ، لأنه من النادر أن يجد المرء مواقف خاصة بثقافة معينة في اللغة الهدف مشابهة لتلك التي في اللغة المصدر والتي تُستخدم فيها هذه الأنواع بشكل شائع. أضف إلى ذلك، غالبًا ما تهدف هذه الأنواع غير الرسمية إلى إحداث عدد من التأثيرات على مستخدمي اللغة، لهذا السبب يتعين على المترجم في حال تعرضه لمثل هذه المواقف اتخاذ قرارات فيما يتعلق بنوع الأسلوب الذي سيختاره قبل البدء بترجمة النصوص ذات الطابع العامي الغير رسمي.

الأسلوب عبارة عن مجموعة من خيارات التعبير، مستوحاة من سياق معين؛ إن الخيارات المختلفة ستنتج اساليبا مختلفة وبالتالي تأثيرات مختلفة. إن خيارات التعبير التي توجد أسلوبًا معينًا تكون مستوحاة من سياقات النص التي يشارك فيها كل من الكتاب والقارئ، وعادةً ما يجعل الكتاب أسلوبهم ينسجم مع الوظيفة الاجتماعية والمعايير الرسمية لنص معين.

إن اتخاذ القرار هو عملية اختيار من بين مجموعة من البدائل، والسؤال الذي يطرح نفسه هنا إلى أي مدى سيؤثر اختيار المترجم لأسلوب معين على معنى ووظيفة النص بأكمله؟ تهدف الدراسة إلى: (1) تقديم وصف مستوف للغة العامية واتخاذ القرار (2) مع الإشارة إلى بعض المشكلات المتعلقة بالأسلوب عند ترجمة اللغة العامية من الإنجليزية إلى العربية. تفترض الدراسة أن

السمات الأسلوبية لها وظيفة تساهم بطريقة أو بأخرى في المعنى الكامل للنص، وان أي تغيير في الأسلوب ولاسيما في الأسلوب الرسمي وغير الرسمي سيؤدي بالتأكيد إلى تشويه معنى النص الأصلي.

الكلمات المفتاحية: اتخاذ القرار، الاختيار، لهجات غير رسمية، مشكلات تتعلق بالأسلوب.

1. What is Slang

Having acquired different senses in different periods of time, there is no unique clear-cut definition of slang in dictionaries. The term was originally used to refer to the language used by thieves, criminals and vagabonds (Mattiello, 2008: 34). What sociolinguists and lexicographers generally agree upon is that slang is an extremely informal, considerably ephemeral, debased, unconventional vocabulary connected with a social group or a particular subject. In addition, it is novel, vivid, faddish and humorous; it aims to either establish a social identity for the speaker or make a strong impression on the hearer (Mattiello, 2009:67). Eble (1996: 11) considers slang as "an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large". It, she adds, belongs to the spoken part of language and is rarely written except in direct quotation of speech (ibid.: 20). Stenström (cited in Mattiello, 2009:68) describes slang as "a short-lived, group-related, ever changing colloquial language variety that is below the level of stylistically neutral language. It is described as creative and innovative, often playful and metaphorical". Though slang is difficult to define, it has some consistent characteristics. The most important of which is its ephemerality; it changes quickly because of the constant supply of new words. Most slang items are short-lived, bursting into beings and falling out of use rapidly (Eble, 1996: 12-13).

Slang has been viewed sociologically, stylistically, and by emphasizing the aspects of its novelty and freshness (Mattiello, 2008: 31). Approached sociologically, two conflicting, social and antisocial, tendencies to slang can be recognized. Concerning the former, slang keeps insiders together whereby certain subclasses, for example, drug dealers and addicts try to keep the content of their conversations private, or when adolescents decide on keeping the older generation far off (ibid: 32). Showing group membership by using a certain social dialect identifies members of the same social group (Husni and Newman, 2015: 72). Slang establishes or strengthens social identity within a group or with a trend in society in general (Eble,1996: 11). As regards the latter, it stresses the antisocial aims such as identifying social differences, opposing people in authority, and concealing secret information or inappropriate behaviour from them

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(Mattiello, 2008:33). Shifting from the predominating group sociolect may lead to antagonism on the part of the members and set up a barrier for inclusion. (Husni and Newman, 2015: 72).

Slang is stylistically juxtaposed to formal language: it is specifically lower than standard discourse and the normal stylistic level, and typical of informal, relaxed speech (ibid). Anderson and Trudgill (1990: 72) state that nearly all people generally seem more formal when writing but less formal when talking. Nida and Taber (1982: 91) describe slang as a highly informal language variety comprising new and occasionally impolite words. It is often used within specific groups of people, for instance groups of teenagers, and on the whole is not used in serious speech or writing. Spolsky (1998: 35) points out that "Slang is a kind of jargon marked by its rejection of formal rules". Slang is different from standard language as regards its morphology and its semantics. "In morphology, it is characterized by clear insubordination as regards the standard word-formation rules, and in semantics, it not only renames everyday objects, but also enriches, qualifies and complexifies them" (Mattiello, 2008: 35). Slang is considered a 'sub-standard' variety that shows differences in grammar and, especially, vocabulary but not usually pronunciation and is restricted to specific social, cultural and/or age groups (Husni and Newman, 2015: 56).

Eisele (2019: 1) points out that slang is an English term "used erroneously to refer to what is termed in Arabic as *al-àmmiyya* or *ad-dàrija* or *al-lahja*". When applying the word 'slang' to an Arabic context, it means forms of speech which deviate from standard as regards its novelty and ephemeral nature (ibid: 2). Leech and Svartvik (1981: 14) state that "Slang is language which is very familiar in style, and is usually restricted to the members of a particular social group, for example 'teenage slang', 'army slang', 'theatre slang'. Slang is not usually fully understood by people outside a particular social group, and so has a value of showing the intimacy and solidarity of its members". In a conversation which contains a number of unfamiliar slang words, it may seem that the speakers are using a different language. Since the lexical items seem unfamiliar to the addressee, the conversation may seem unintelligible (Eble, 1996: 98).

Anderson and Trudgill (1990: 70) argue that since slang is ephemeral and alters over time and place, what is considered as a slang by a particular group is not necessarily considered by another group. Thanks to its opening up toward different types of substandard varieties as well as other languages of the world, standard English has been extremely endowed with colloquial and slang expressions, notably lexical words (Fargal, 2003: 142). In contrast, standard Arabic takes a very conservative stance toward Arabic colloquials, though nearly all of these colloquials have succeeded to advance largely in areas where the standard variety has come to a halt (ibid.: 145).

1.1. Criteria of Slang

Dumas and Lighter (1978: 14-16), on the one hand, propose four identifying criteria for slang:

1. Wherever appeared, slang noticeably lowers the value of formal or serious speech or writing.
2. The use of slang denotes the user's special familiarity either with the referent or with less high ranked or less responsible class of people.
3. Used in ordinary discourse with persons of higher social status or greater responsibility, slang is considered a taboo.
4. Slang is used instead of the well-known conventional synonym, either to protect the user from the discomfort caused by the conventional item or by annoyance of further elaboration.

They conclude that when something meets at least two of the criteria, it is the ultimate identifying characteristic of true slang."

Mattiello (2009:68), on the other hand, states three main criteria of slang:

1. Speaker-oriented properties

   These properties distinguish the speaker as belonging to a particular group. They can be summarized as follows: group-restriction, time-restriction, subject-restriction, obscenity, vulgarity, unconventionality, localism, informality, secrecy and privacy.

2. Hearer-oriented properties

   These properties aim to produce some particular effects upon the hearer. They can be summed up as follows: playfulness, freshness, novelty, faddishness, humour, strong impression, offensiveness, colourfulness, musicality and aggressiveness.

3. Intrinsic properties

   These properties distinguish slang as being innovate in nature. They can be outlined as follows: extra-grammatical, morphology, semantic and indeterminacy.

1.2. Functions of Slang

Eble (1996: 116) highlights three general effects of slang:

1. Slang alters the level of discourse towards informality where it stylistically contrasts with a general vocabulary that scarcely discloses the speaker's attitudes toward the subject matter or audience (ibid.: 116).
2. Slang identifies members of a group. People use slang whenever they want to be clear, creative and acceptable to a particular group (ibid.: 119). Slang often fulfils its effect by humor which is identified as a factor in group formation and behavior by sociolinguists (ibid.: 122).

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3. Slang opposes the established authority since it is normally developed among people in a society with nearly no political power, like adolescents, college students, or who want to hide for one reason or another what they know or do from people in authority, like drug addicts and prisoners (ibid.: 124).

1. 3. Classification of Slang

Slang can be classified as an informal style of language, as a social variety characterizing a group, and as a regional variety distinguishing an area. Furthermore, it could be subdivided into either specific or general slang (Matiello, 2008: 39).

1. Specific slang is used by members of a certain group to create their own identity, and show their respect for and solidarity with other group members. It underlines speakers social status, age, education, special interests and their geographical belonging as well. Hence, it is mainly spoken by people of similar age and experience to reinforce the ties within their own peer group, keeping outsiders out. (ibid.: 39). It is resorted to by people sharing the same occupation as well (like computer users and military men) to boost effectiveness in communication; or by those sharing the same living conditions (like criminals and prisoners) to conceal secret information from people in authority. Finally, it is made use of by people sharing an attitude or a lifestyle (like homosexuals and drug addicts) to reinforce their group cohesiveness (ibid.: 40).

2) General slang is used by speakers in order to avoid conventions, seriousness. It is used instead of clichés and standard language to make the discourse highly informal. It is widely used because it is not restricted to a certain group or to a specific subject. For instance, a drink becomes *bevy,* and football is known as *footy* which get established as informal or colloquial English (ibid.: 40).

1. 4. Translation of Slang

Translation has been defined by many translation scholars as a process of replacing a text in one language by another text in another language. House (2009: 4), for example, points out that "translation is the process of replacing an original text, known as the source text, with a substitute one, known as the target text". Similarly, Venuti (2008: 13) defines translation as a process of replacing a chain of signifiers constituting the SL text by a chain of signifiers in the TL. It is the compelling replacement of the linguistic and cultural differences of the ST with a text that is understandable to the TT reader (ibid.: 14). Viewed stylistically,

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translation is a process of stylistic interpretation that takes into account the different kinds of stylistic features of language and their effects and implications in the SL that the translator is supposed to be aware of when translating into the TL" (Ghazala, 2014: 98). Bassnett (1980: 31) mentions that "the translator must tackle the SL text in such a way that the TL version will correspond to the SL version". She (ibid.: 32) adds "to attempt to impose the value system of the SL culture onto the TL culture is dangerous ground" and language is "the heart within the body of culture" (ibid.: 23).

Meaning is not a fixed unified essence; it is, in fact, a set of relations, and hence a translation cannot be evaluated in accordance with mathematics-based view of semantic equivalence or one-to-one correspondence (Venuti, 2008:13). A translator is not only obliged to get rid of aspects of the signifying chain that makes up the foreign text, but also to disassemble and disarrange that chain according to the structural differences between languages. Consequently, "both the foreign text and its relations to other texts in the foreign culture never remain intact after the translation process" (ibid.: 14).

Meaning and style complement each other. Style cannot be ignored in language for any reason regardless of the type of text. And since translation deal with rendering meaning, and since style is an integral part of meaning, the relevance of the two to one another is undoubtedly obvious (Ghazala, 2014: 98). A translated text, whatever type of genre it may be, is judged acceptable when it reads fluently, when the nonexistence of any linguistic or stylistic oddities makes it seem transparent, giving the appearance that it shows the foreign writer's personality or intention or the essential meaning of the foreign text (Venuti, 2008: 1).

As regards translating substandard varieties, it is unreasonable to reject a word for merely being colloquial. As a matter of fact, the existence of many literary genres in English cannot be imagined without the help of colloquial varieties and expressions that usually form the essence of artistic works (Fargal, 2003: 145). "Slang terms present almost insurmountable difficulties for the translator. This is mainly due to their emotive charging" (Sornig, 1981: 81). Being a non-standard variety, slang poses various problems in both cultural and faithful translation. Cross-culturally, it is hard to find parallel cultural and social situations such as pub conversation, or rap song lyrics in the TL. Cross-linguistically, it is not easy to find similar modes of expression such as idiolects, dialects, sociolects, etc (Matteillo, 2009: 65). In addition, it is hard to deal with non-standard varieties, because they are frequently used to produce a greatly rich range of effects (e.g. expressiveness, pretentiousness, etc.), which are overtly problematic for the translator (Baker, 1992: 31cited in ibid). Hence, "the resulting risk is standardization, i.e. to background or even ignore varieties, and opt for a

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more rational, neutral style of standard language" (Mattiello, 2009: 66). The difficulty of translating slang results from the difficulty of understanding it; just when understanding slang can the translator succeed in translating it (ibid.: 83). "A faithful translation of slang should preserve the speaker-oriented, hearer-oriented and intrinsic properties displayed by the original form" (ibid.).

In Arabic, the linguistic situation is greatly complicated since the standard variety (*fusha*) coexists with a great number of colloquials (*al-cammiyya*, *al-darija*), many of which are mutually unintelligible, though Arabic speakers have been exposed to a great deal of dialectal variation with the advent of global satellite television and the internet (Husni and Newman, 2015: 58). "In the Arabic-speaking world, there is a contrast between the classical language and regional dialect" (Spolsky, 1998: 63) and this case is termed diglossia in which two distinct varieties of the same language are used, side by side, for two different sets of functions (ibid.).

Translating non-standard English works into Arabic, the translator will surely find himself in an inconvenient situation if he made his mind to translate such works into standard Arabic, which usually falls short of transferring the tone and emotiveness of the English colloquial and slang expressions. This is a natural consequence, as standard Arabic has alienated itself from the colloquial varieties in contrast with English, which has delved deeply and freely into its colloquial repertoire (Fargal, 2003: 146).

When translating into Arabic, an awareness of the differences between the variants is not only necessary to avoid confusion and potential misunderstanding and hence produce adequate translation , but also to avoid 'regionalizing' the text, which may be resented by readers from other areas (Husni and Newman, 2015: 71). "So, unless the readership of the text consists solely of a particular region, which in most cases is unlikely or, at least, unpredictable, a sensible strategy would be to opt for what may be called a 'neutral' or 'unmarked' term" (ibid.). Berthele (cited in ibid.: 74) states that finding equivalents of dialectal and sociolectal speech in the TL is one of the biggest challenges in literary translation since it depends on comprehending the relationship between the language levels in the SL and searching for equivalents in the TL.

In translating slang into Arabic, the problem that may face the translator is which dialectal variety s/he should choose. Using a particular dialect may make the text problematical, or even unintelligible by Arab-speaking people from other regions (Husni and Newman, 2015: 79). Unlike English-speaking readers who are very familiar with colloquial, or even slang, in translations, Arabic-speaking readers may show no desire to accept such slang expressions when translated into Arabic (ibid.: 77). It is also worth mentioning that colloquialism is regional, rather than national, since

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there are noticeable dialectal differences within a single country. Wavering between using colloquial, or not with taking into consideration the intelligibility and/or acceptance of another dialect on the part of the reader, the middle ground would involve the following possibilities: (ibid.: 81-82):

1. Using the colloquial of the target readership.

    This approach can only be used if the translation is exclusively intended to one target readership. In this case, the translation should involve the 'prestige' common dialect, which would be understood by all.

2. Modulating the degree of formality of lexical items or even introducing verbs that mark the colloquial register.

3. Using supradialectal morphological and syntactic 'colloquialization' markers in dialogues to add spoken 'colour' such as:

a. The invariable relative pronoun اللي

b. Subject-verb-object order, instead of verb-subject-object order

c. Simplification of the plural by the use of the oblique case ين only for masculine sound plurals;

d. Simplification of the dual by the use of the oblique case: يْن

e. Clipping the third person plural imperfect ending: ون into وا: يعلموا instead of يعلمون (they know)

f. Using ما *ma* rather than لم *lam* to negate الماضي *the perfect*

g. Avoid using high-classical items like لقد *laqad*.

This strategy enables the translator to make the necessary shifts in register without resorting to using any specific dialect and thus avoiding the above-mentioned problems that the latter would entail.

when informal translation is required for some reasons, we can provide it in a very narrow context using local colloquial Arabic, and avoiding slangs and taboos (Ghazala, 2014: 102). The translator has two options here depending on the purpose and intention of the translation: (i) either to mimic the English style of colloquial language, or (ii) to avoid using colloquial Arabic altogether. In the first option, the translator is required to use local colloquial Arabic, avoiding using slang or taboo words and expressions. On the other hand, in the second option, which is the normal type of style of written translation, he/ she should be careful to use simple Arabic vocabulary (ibid.: 103).

2. Decision-Making

Huitt (1992: 2) defines decision-making as "a selection process where one of two or more possible solutions is chosen to reach a desired goal". Adair (2007: 1) points out that "Decision making is about deciding what action to take; it usually involves choice between options". Tirkkonen-Condit (1993: 8) shows that decision making is essential in translation since

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nearly almost research-oriented presentation is bound to it in a way or another.

Translating is a decision process in that a series of a particular number of consecutive situations forces the translator to make moves, just like a game, in order to select among a certain and definable number of alternatives (LEVÝ, 2012: 72). "Levý describes the process of translation as a sequence of decisions by which the translator chooses from the available alternatives, guided by definitional instructions that define the paradigm and selective instructions that narrow the number of choices" (Obdržálková, 2016: 306).

Nearly all models of problem solving and decision making consist of not less than four phases: 1) an input phase in which a problem is realized with an attempt to understand the situation; 2) a processing phase in which alternatives are brought about and evaluated; 3) an output phase in which solutions are sought for and implemented; 4) a review phase in which solutions are evaluated and modifications are made, if needed. (Huitt, 1992: 2).

To solve a decision problem, the translator, guided firstly by definitional instruction, should define the class of possible alternatives in a paradigm. secondly, the translator, directed by a selective instruction, should decide on the most appropriate alternative depending on the context (LEVÝ, 2012: 73; Obdržálková, 2016: 307-308).

3. Style

Baker (2000: 243) points out that style has traditionally been related to one of three things: the style of an individual writer or speaker (e.g. the style of James Joyce), linguistic features related to texts produced by particular groups in a particular conventional setting (e.g. the style of religious sermons), or stylistic features associated with texts produced in a particular historical period (e.g. Medieval English). By the same token, Huang (2015: 18) believes that style is an umbrella term which can be used either to refer to author's style or language style. Likewise, Crystal and Davy (1969: 9-10) mention four commonly occurring senses of style. Firstly, style may refer to the distinctive language habits of a particular person such as Shakespeare's style. Secondly, it may indicate language habits of a specific group at one time, such as the style of the Romantic poets. Thirdly, it may denote the effectiveness of a mode of expression when style is described as 'clear' or 'refined'. Fourthly, it may connect with literature when writing is depicted as 'good', 'effective' or 'beautiful'.

Style has been viewed as a matter of choice in many stylistic studies. Stylisticians are interested in why one type of structure should be privileged over another, or why one particular type of representation should be

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preferred to another. Choices in style are motivated and have a great effect on how texts are structured and interpreted (Simpson, 2004: 22). Style may be defined in terms of the variant linguistic choices an individual author made in the text. These choices are stylistic choices made in lieu of others available in a language system. Style, hence, is a linguistic choice made on the basis of options available in language (Ghazala, 2017: 306). Boase-Beier (2006: 53) points out that "style in language refers to those aspects of language assumed by the hearer, reader or translator, and indeed by the speaker, original writer, or writer of translations, to be the result of choice". Style "crucially involves choice: it rests on the fundamental assumption that different choices will produce different styles and thereby different effects" Boase-Beier (2006: 6). Style also refers to a set of conscious or unconscious choices of expression, inspired or induced by a particular context (ibid.: 7). "writers normally make their style conform to the social function and formal conventions of a particular text type" (ibid.: 8). Similarly, Leech and Short (2007: 9) clarify that style "refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on". They place "stress on the uniqueness of style, which results from the purposeful choices made by the speaker or writer" (Huang, 2015: 17). According to Crystal (1999: 323), style refers to "any situationally distinctive use of language, and of the choices made by individuals and social groups in their use of language". Huang (2015: 18) argues that "style can be described as the regular and typical choices of language by a writer or a speaker, and this, in turn, distinguishes the language of a text from the corresponding ordinary way of expression". Ghazala (2014: 98-99; 2017: 310) views style as a set of intentionally-made linguistic choices from language repertoire at the main levels of grammar, lexis, sounds and pragmatics. Stylistic choice, he adds, includes both the choice of stylistic features (significant linguistic features whether grammatical, lexical, phonological, etc. which distinguish a particular text or set of texts from other texts) and stylistic functions/ effects (the underlying meanings, implications or effects of stylistic features). One of these prominent established features is formality vs. informality which the present study is confined to. Hence, stylistics is chiefly concerned with choice: "writers select those terms and expressions which they believe most likely to elicit the desired response on the part of the reader" (Malmkjaer, 2004: 14 cited in Walker, 2021: 83). Verdonk (2002:9) points out that effects caused by the stylistic features of texts are assumed by the reader as "a matter of motivated choice on the part of the writer". Wardhaugh (2006:116) conceive of style as the way one chooses to code what one wants to say on a specific occasion.

Other stylisticians view style in terms of its distinctive features. Wales (2001:397) simply defines style as "the perceived distinctive manner

of expression in writing or speaking". In the same way, Pekkanen (2010: 23) views style as "the typical features of the source text and its author, of the translated text and its translator and of the translation process". Verdonk (2002: 3) defines style as "distinctive linguistic expression" as well as "a distinctive way of using language for some purpose and to some effect" (ibid.: 5). Barrett (1998: 142 cited in Wardhaugh, 2006:117) defines style as the "set of linguistic variables that are characteristic of a given dialect, register, or genre". Leech and Short (1981: 10-11) view atyle as "the linguistic habits of a particular writer [...], genre, period, school". Style is seen by other stylisticians, for example (Hough, 1969: 3), as "the dress of thought" (Almanna, 2013: 6). Leech (2008:55) spells style out as "a style X is the sum of linguistic features associated with texts or textual samples defined by some set of contextual parameters, Y". On his part, Spolsky (1998: 33) confines style to the "differences in degree of formality".

Two approaches to style may be recognized. The first one, called dualist, restricts style to choices of manner (form) rather than matter (content). In other words, manner and matter, or expression and content, are independent from each other. Such separation is implied in the common definition of style as a 'way of writing' or a 'mode of expression' (Leech and Short, 2007: 13). The dualist approach has the advantage of allowing us to easily define the object of analysis by leaving sense aside and focusing on stylistic variants with different stylistic values (ibid.: 20). The second approach, called monist, considers form and content complement each other just like body and soul. In other words, any elaboration of form inevitably brings an elaboration of meaning (ibid.: 13).

Boase-Beier (2006: 52) argues that literary texts are read differently from non-literary texts because the emphasis is not only on the content but also on the form of expression. Concerning the relation between meaning and style, Boase-Beier (2006: 37) differentiates between a determinate primary meaning, governed by the linguistics of the text, and a second-order meaning, or weakly implied meaning determined mainly by the style. She (ibid.) suggests that translating primary meanings requires cultural and linguistic background knowledge of the SL, whereas weakly implied meanings where choice can be exercised by the author/translator require a particular stylistic sensitivity .

In translation, the traditional approach to style could be described as source text-oriented (Saldanha, 2014: 3).Viewing translation as a derivative rather than creative activity, focus has always been on the style of the source text. This means that the translators have no right to have a style of their own. Their task is to reproduce the style of the original as closely as possible (Baker, 2000: 244). Emphasis has recently been shifted to a target-oriented approach in which recognition of the translator's style as a matter of literary

interest has been argued for (Saldanha, 2014: 3). "When the focus is on the reproduction of source-text style, translation style is seen purely as the effect of choices determined by a subjective reading of the text" (Saldanha, 2014:4). As regards translation, the dualist perspective has generally been opted for to consider style (Saldanha, 2014: 1). In the same way, Boase-Beier (2006: 5) states two main viewpoints of style in translation:(1) a writer oriented approach (the style of ST and TT are considered as a set of choices made by the author and the translator respectively); and (2) a reader-oriented approach (the style of ST and TT are considered as the effects of stylistic features on the translator and the reader respectively). Boase-Beier (2006:5) focuses on "the style of the source text as perceived by the translator and how it is conveyed or changed or to what extent it is or can be preserved in translation".

     Focusing on translator style, Baker (2000: 245) adopts a target-oriented perspective when she considers style as "a kind of thumb-print that is expressed in a range of linguistic – as well as non-linguistic – features", involving the translators' choice of what to translate, their regular use of particular strategies, their typical manner of expression, their characteristic use of language, and their "individual profile of linguistic habits, compared to other translators". "In a non-translated text, linguistic choices are both evidence of authorial style and evidence of textual meaning at the same time" (Short, 1996: 329, cited in Saldanha, 2011: 7).

3. 1. The Role of Style in Translation

     Because style is part and parcel of meaning, and since rendering meaning is what translation is mainly concerned with, the relevance of the two to one another is obviously unquestionable and, therefore, style can by no means be neglected in language in whatever type of text for any reason; Unless style is taken into account , meaning cannot be described as complete (Ghazala, 2017: 306-307; 2014: 98).

     The role of style in translation seems more complicated because the style of the ST and the TT should be taken into consideration. And the style of the text in each case can be perceived as an expression of choice in its relationship to the writer, or as something to achieve effects in its relationship to the reader (Boase-Beier, 2006: 4). The traditional view of translation as derivative rather than creative implies that the translator's task is simply to reproduce as closely as possible the style of the original, and therefore s/he should not have a style of their own (Baker, 2000: 244). This traditional approach to style in translation is source-text oriented. The relatively new known as target-text oriented approach recognizes the translator's style as a matter of literary interest (Saldanha, 2014: 3).

In discussing style with reference to translation, Huang (2015: 18) emphasizes three key elements: (1) regularity of specific linguistic patterns, (2) frequency of specific linguistic items, and (3) a reference taken as a norm for comparison". In investigating style in translated texts, Saldanha (2014: 5) identifies three main involved challenges: prominence (the stylistic features distinguishing a specific text from other texts), motivation (either intra-textual related to 'foregrounding', or extra-textual informing us what those features tell about the author/translator or the context in which the translation was produced), and attributability (attributing a specific stylistic feature to the translator rather than the author, or to linguistic constraints).

Stylistic features are assumed by the reader as "a matter of motivated choice on the part of the writer"(Verdonk 2002: 9). a stylistic reading of the source text aims to get a full and detailed picture of the inferred and the actual author's choices; choice is concerned with the second-order meanings rather than with meanings determined by lexis or syntax. (Boase-Beier, 2006: 50-52). "The style of the source-text author, perceived as a reflection of her/his choices and mental state, will thus provide a set of constraints upon the stylistic choices made by the translator as an attempt to recreate this mental state" (Boase-Beier, 2006:54).

Style can be understood as a form of meaning in terms of why a specific style was resorted to. In translation, two authors, two texts and two readerships are involved. The translator is one of ST readers and at the same time the author of the TT, whose interpretation of the ST will undoubtedly influence the style of the TT, and consequently the experience of TT readers. (Walker, 2021: 182). Gutt (2014: 99, cited in Walker, 2021: 183) likens translation to an 'interpretive' language use. He elaborates: a translation should convey the same interpretation as that intended in the original.

Language choice is an essential feature of literary works and represents a problematic cultural concept for translation, necessitating particular attention. (Walker, 2021: 185). The choice of one style instead of another will produce certain changes in the effects experienced by readers. Hence, it is advisable for the translator to arrive at a common response taking into account the author's choices that condition the possible effects that experienced by the readership (ibid.: 186). Style affects the way we construct and interpret texts. It affects translation in at least three ways. Firstly, the way of viewing ST style will affect the translator's reading of the text. Secondly, the sorts of choices the translator makes will influence the TT and since style is the outcome of choice, the translator's own style will become part of the target text. And thirdly, style "will affect not only what the translator does but also how the critic of translation interprets what the translator has done" (Boase-Beier, 2006: 1).

The style of the ST may be deemed as a set of choices and, thus, what embodies the meaning, in this sense, is the style and not the content (ibid.: 4). The style of the TT, on the other hand, is the result of the choices made by the translator because, in a case like this, the translator is the writer of a new text (ibid.: 5). Style in translation can be perceived in terms of choice and effect in two ways:

i) The style of ST as an expression of its author's choices, and its effects on the reader (and on the translator as reader).

ii) The style of TT as an expression of its author (the translator in this case), and its effects on the reader (Boase-Beier, 2006: 5).

The translator has to discover both the primary determinate meaning of the ST which requires linguistic and cultural knowledge, and the 'weakly implied' or 'second-order' meanings, mainly embedded in the style. Weakly implied meanings and their effects on the reader are of great importance in the recreation of the text (ibid.: 37). According to Reader-Response Theory, the translator is seen as a reader who actively takes part in the construction of meaning. Accordingly, the meanings in a translated text are primarily the translator's. However, they will be subsequently replaced by the constructed meaning of the TT. The theory claims that most second-order meanings are weakly implied in the style of the text (ibid.: 39-40).

A stylistic feature is basically a linguistic feature characterized by markedness and significance; such features burden translators with extra work and require them to exert more efforts to reflect such stylistic oddities in the TT(Almanna, 2013: 7). Reading the text with the aim of analyzing and appreciating its prominent stylistic features will pose another type of pressure on the translator to adopt an appropriate strategy that would reflect such characteristics and stylistic peculiarities appreciated by the translator in the TT(ibid.: 7-8).

"The reader's view of style as "motivated choice" (Verdonk 2002:9) has, […], a parallel for the translator: s/he assumes that stylistic features in the source text reflect the inferred author's choices" (Boase-Beier, 2006: 50). A translator, being a communicator, tries to make potential choices to give rise to effects on target-text readers that resemble the potential effects of the ST on its readers (Boase-Beier, 2006: 51). Enkvist et al (1973:16-17, cited in ibid.: 52) maintains that style is a choice-based variation within a language which is different in the rules and principles from grammar about which no choice can be made. Style in most stylistic approaches to texts is seen as a matter of choice (Boase-Beier, 2006: 53). "The style of the source-text author, perceived as a reflection of her/his choices and mental state, will thus provide a set of constraints upon the stylistic choices made by the translator as an attempt to recreate this mental state" (ibid.: 54).

Since disregarding the style of SL leads to imperfect meaning in the TL, The question raised here is should the style of the SL text be kept, or changed into an equivalent TL style? In all cases, the style of the TL is dependent on, and derived from the style of the original. This gives rise to proposing 'Stylistic Equivalence', which means the proper choice of the style of the TL text based on the style of the SL text, except it is not available or not advisable in the TL (Ghazala, 2017: 310).

3. 2. Style Shifting

Generally speaking, a shift is a change occurring at any linguistic level in the course of transposing an SL text into a TL text. Toury (1980: 89-121 cited in Pekkanen, 2010: 35) defines shifts as "deviations from adequacy [adherence to source norms] which illustrate the distance between actual equivalence and a hypothetical maximal norm of a pragmatically adequate translation". Mayerhoff (2006: 28) states that style-shifting is "variation in an individual's speech correlating with differences in addressee, social context, personal goals or externally imposed tasks". style-shifts involve either shifts associated with particular groups of speakers (shifts in dialect) or with particular situations (shifts in register) (Schilling-Estes 2003: 375).

Peckkanen (2010: 37-38) distinguishes between two types of Style shifts: obligatory and optional. Obligatory shifts result mainly from linguistic differences related to syntactic, semantic and phonological levels as well as cultural differences between ST and TT. Optional shifts, on the other hand give the translators more freedom to choose certain forms and structures over others and therefore reflect their individual tendencies. In other words, they allow translators to have a style of their own and leave their imprint on the TT and, therefore, they no longer remain invisible. Schaffner (1998:6, cited in Al-Qinai, 2009: 25) argues that in some situations, the rejection to adapt style set the reader to a world of foreignness and the ST message may fail to achieve an equivalent effect on the TL receivers.

An example of register-based variation can be found in some situations when the speaker overuses formal pronunciation features in a talk about subjects related to work rather than talking about family in an informal situation (Schilling-Estes 2003: 375). The level of style formality is "a function of speakers' attention to their own speech"; they pay more attention in more formal styles but less attention in more casual styles (Mayerhoff 2006: 30). Shifts in register which generally refers to a stylistic level situated along an informal–formal continuum are of particular relevance to translation. (Husni and Newman, 2015: 57). Register is an essential constituent in natural idiomatic speech and failing to get it right may give rise to pragmatic inconsistency, change in meaning, as well as unfavorable

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effect if it doesn't fit the context of situation. For example, using a highly colloquial word like 'codswallop' (nonsense) in English academic discourse would be considered inappropriate. likewise, it is highly unlikely to hear someone clashing with someone else address his rival by saying 'I say, old fellow, will you kindly desist from hitting me?', as it is highly formal and does not fit the context of situation in which it occurs (ibid). Getting the register right is extremely difficult in translation since it is not easy at all to determine it precisely. Besides, there is not always one-to-one correspondence between the different levels/nuances and their connotations across languages. (Husni and Newman, 2015: 57). Colloquial words and formal words are not exchangeable since they are used for different reasons and express different meaning (Ghazala, 2017: 310).

Mayerhoff (2006: 28) identifies that style-shifting is "variation in an individual's speech correlating with differences in addressee, social context, personal goals or externally imposed tasks". Style-shifting can also be accounted for by referring to speech accommodation theory. The theory argues that speakers adjust their speech to converge with or diverge from their interlocutors and shifts in style are primarily attributed to this factor rather than the amount of attention paid to speaking. (Stolarski, 2013: 247).

4. Register

Register is noticeably marked by a distinctive set of vocabulary connected with a profession or other defined social group and making up part of its jargon or in-group variety (Spolsky, 1998: 33). Baker (2011: 13) defines register as "a variety of language that a language user considers appropriate to a specific situation". Dialect and register variation result in evoked meaning. Apart from labeling new concepts, a specialized jargon is used to establish bonds between members of the in-group and impose boundaries for outsiders. You don't belong to my group unless you are able to understand my jargon (Spolsky, 1998: 33). "A register is marked by choices of vocabulary and of other aspects of style" (Spolsky, 1998: 34). Trudgill (2000: 82) points out that "Registers are an example of a particular kind of language being produced by a particular kind of social context".

Register variation results from variations along the three following parameters of discourse: *field*, *tenor* and *mode* (c.f. Bell,1991: 54; Simpson, 2004: 104; Baker, 2011: 13).
1. Field: means the setting and purpose of the interaction, i.e. 'what is going on' which has to do with the speaker's choice of linguistic items. Different speakers make different choices that will vary according to whether the speaker is taking part in a given action or just discussing it.
2. Tenor: refers to the relationships between participants through the choices made in the text in the discourse. This relation is reflected in the form given

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to the messages and this 'tone' is signaled mainly through syntactic choices. The language used by people varies according to different interpersonal relationships holding between participants. It is quite difficult to get the tenor of discourse right in translation. It relies on whether one considers, from the perspective of the source culture or the target culture, a certain level of formality as 'right'. American teenagers, to illustrate, may opt for a highly informal tenor with their parents by , for example, using their first names rather than Mum/Mother and Dad/Father. This highly informal way of addressing parents would be extremely inappropriate in many other cultures. A translator, in such a case, should make a decision to choose either changing the tenor to suit the expectations of the target readership or transferring the informal tenor to give a flavor of the type of relationship holding between teenagers and their parents in American society. The decision of the translator will definitely depend on the overall purpose of the translation. The tenor is made up of a number of overlapping and interacting scales: formality, impersonality, politeness, and accessibility.

3. Mode: indicates the medium of communication (spoken, written) as well as the role language is playing (lecture, essay, instructions). Linguistic choices are directed by these dimensions. A word such as 're', for example, is perfectly appropriate in written texts, but scarcely, if ever, used in spoken English. Mode can be used to track those features of the *written* medium that are used to capture the particular nuances of slang. Given the overwhelming informal setting of the text, there are spaces in the grid to accommodate this field of discourse which may supplement or even oppose the formal setting initiated in the rendition. (cf. Simpson, 2004: 106)

Social situations can be analyzed into three defining characteristics: place, role-relationship and topic. Together, these three constituents form a set of typical domains. Domains refer to a place (home, for example) or an activity (work, for instance). The role-relationships (people likely to be involved in speech events) (Spolsky, 1998: 34-35). Formality is one of the factors that have a linguistic effect within the situation in which language is being used. "it subsumes very many factors including situation, social familiarity, kinship-relationship, politeness, seriousness, and so on" (Trudgill, 2000: 83).

"Different groups within each culture have different expectations about what kind of language is appropriate to particular situations" (Baker, 2011: 14). Translators want their renditions tone with the register expectations of their expected receivers, unless the aim of the rendering is to give a flavor of the source culture or, as formulated by Venuti (1995: 20) to 'stage an alien reading experience' (Baker, 2011: 14). In addition to the linguistic system(s) being handled by the translator, the choice of a suitable equivalent will also depend on the way chosen by both the writer of the

source text and the producer of the target text, i.e. the translator to manipulate the linguistic systems in question (Baker, 2011: 15).

5. Formality Scale

"The formality of a text means how much attention the language user pays to the structuring of the message. much attention results in much more care in writing and this, in turn, signals the text as being highly formal and marks a more distant relationship between interlocutors" (Bell,1991: 186).

Newmark, (1988: 14) points out that "The scale of formality has been variously expressed, notably by Martin Joos and Strevens". He suggests the following scale:

1. Officialese: 'The consumption of any nutriments whatsoever is categorically prohibited in this establishment.'
2. Official: The consumption of nutriments is prohibited.'
3. Formal 'You are requested not to consume food in this establishment.'
Neutral 'Eating is not allowed here.' *Informal* 'Please don't eat here.'
4. Colloquial 'You can't feed your face here.'
5. Slang: 'Lay off the nosh.'
6. Taboo: ' Lay off the fucking nosh.'

"Note that there is some correlation between formality and emotional tone, in that an official style is likely to be factual, whilst colloquialisms and slang tend to be emotive". (Newmark, 1988:15).

"Formality in language is a matter of degree. The sentences below range from most formal (a) to least formal (d)" (Eble, 1996: 117).

a. I'm extremely fatigued —I require sleep. (restricted in use; sounds overly serious and aloof)
b. I'm really exhausted —I need to sleep. (neutral in connotation)
c. I'm really tired out —I need to get some sleep. (neutral in connotation)
d. I'm totally wasted —I need to crash. (restricted in use; sounds overly relaxed and chummy)

There are five scales of formality in English: frozen formal, formal, informal, colloquial, and slang (see Joos, 1962), and four in Arabic: classical, formal, colloquial, and slang (Ghazala, 2014:101).

House views style in two ways: as variation in the formality level, hence following Joos (1961) categorization of style into: frozen, formal, consultative, casual, and intimate styles, and as patterned choices across all levels of language (Baker,2000:242). Ghazala (2017: 310) confirms that style can be perceived as 'tone', that is, formal and informal language. There are different grades of formality in Arabic and English.

A scale of five types of styles of formality suggested by Joos (1962) is listed below: (Ghazala, 2017: 311)

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1. Frozen formal *e.g. be seated*) خذ مكانك (said by a harsh person, or a man of a high position to strangers and ordinary people.

2. Formal *e.g. have a seat*) تفضل بالجلوس (official, yet polite, said to friends and personal acquaintances)

3. Informal *e.g. sit down, please*) اجلس لو سمحت/من فضلك (not official and more polite)

4. Colloquial *e.g. feel at home*) خذ راحتك (quite friendly, intimate and so kind)

5. Vulgar or Slang *e.g. sit bloody down)* انقبر/انثبر/ اجلس عمرك ماجلست (strong and rude in both languages)

These five above-mentioned types of English styles can be reduced into two: formal (frozen formal and formal) and informal (informal, colloquial and slang) (Ghazala, 2017: 312)

Clearly, these five tones cannot be used exchangeably in the same social situations (Ghazala, 2017: 312)

Clearly, just some features of colloquialism in the TL text can be used as indicators of the colloquial nature of the SL text. In addition, some of SL text features have no equivalents in TL. Instead, alternative informal features can be resorted to as suggestive of TL colloquial nature of style (e.g. ignoring end vocalization, absence of punctuation and full sentences). The demand on using informal features of the style of the TL text is to reflect the total colloquial tone of the original which is cordial and less serious (Ghazala, 2017: 315-316).

As regards Arabic, four main styles of formality can be recognized:

1. Classical Arabic (very formal, i.e. the language of the Holy Quran, the Prophetic Hadiths and classical literature).

2. Modern standard Arabic (very formal, i.e. the formal written Arabic of today).

3. Colloquial Arabic (i.e. the language of conversation; colloquial-specific and cannot be used in formal texts).

4. Vulgar/ Slang Arabic (i.e. the very local, unkind or bad language; colloquial-specific and cannot be used in formal texts).

The above-mentioned four types of Arabic styles can be reduced into two: Formal (CA and MSA) and informal (colloquial and vulgar) (Ghazala, 2017: 313)

Varieties of language which differ in the degree of formality from one another are called styles. Styles range on a scale from the very formal to the very informal. Formality-based Styles in English are often marked by vocabulary differences (tired as opposed to fatigued; trip as opposed to journey). And to a less degree by syntactic differences (passive is more common in formal styles in English). At the extremely informal end of the

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scale, the most informal vocabulary, known as slang, is located. (Trudgill, 2000: 83).

6. Text Analysis and Tranlation

Some slang extracts collected from Salinger's *The Catcher in the Rye* translated by Ghalib Halsa have been analyzed in terms of the three dimensions of register: field, tenor and mode. Getting the tenor right is based on whether a certain level of formality is seen as 'appropriate' from the perspective of the source culture or the target culture (Baker, 2011:14). Since different groups within each culture have different expectations about what kind of language is appropriate to a particular situation, a choice should be made by a translator between either transferring the informal tenor to give a flavor of the situation in the target culture or changing it to match the expectations of the target reader (ibid.). The choice is going to be made according to LEVÝ's (2012) model of solving a decision problem by which the translator, guided firstly by definitional instruction, should define the class of possible alternatives in a paradigm and then, directed by a selective instruction, should decide on the most appropriate alternative depending on the context.

Once the translator chose to change the informal tenor of the source English text, s/he would translate the text into formal standard Arabic as the translator of this novel did. But if the translator chose to transfer the informal tenor of the original (as the researcher did in his proposed translation), in this case, following Husni and Newman (2015), s/he either resorts to mitigating the formal tone of the standard Arabic register by modifying it and introducing some spelling and morphological changes that bring the text closer to a spoken rather than highly classical register, or the translator opts for a particular dialectal rendering if the translation is intended for a specific target readership (also used in the researcher's proposed renderings).

The translator of *The Catcher in the Rye* came across several problems such as the difficulties of the slang words and expressions that are unfamiliar to most non-English readers who have no access to the meaning of slang words. The translator opted for standardization in which the overall tone of the novel has changed from informal tone to formal tone which does not correspond with the tenor of the register pervading the whole novel in spite of the fact that tones of formal and informal style are vital to the message. The informal style used in this novel is charged with highly expressive items. Standardizing it would not alter the information content of the message but would considerably tone its impact down.

The rendition lacks the local colour and the flavour of the original since it shifted the original informal style to a formal target style. In a nutshell, it has been entirely standardized, with all characters speaking in the

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same formal way. Arabic nearly has no equivalent for most slang words which are considered culture-specific. This means that just the propositional meaning of these words can be translated into Arabic; their stylistic values would almost have to be sacrificed. Furthermore, There may be a target-language word which has the same propositional meaning as the slang word, but it may have a different expressive meaning and/or is more or less emotionally charged than the slang word. The use of slang words in the source text poses a special problem in translation. Apart from their respective propositional meaning , slang words in English are often used for Table (1): an analysis of the source text according to the three parameters of register with a proposed substandard and dialectal translation.

No.	ST	TT	Field	Tenor	Mode	Proposed modified standard translation	Proposed Baghdadi dialectal translation
1	I mean he didn't **hit the ceiling** or anything. (12)	اعني انه لم يكن يتحدث بطريقة متعجرفة (18)	About Dr. Thurmer, the headmaster of Pencey	Holden talking with Mr. Spencer, the History teacher	Written including slang	اقصد ما كان غضبان	اقصد ما چان متعصّب /ما تنرفز / ما تعصّب
2	Some game. If you get on the side where all the **hot-shots** are, then it's a game, all right--I'll admit that (12)	...اذا كنت تقف في الجانب القوي (18)	Dr. Thurmer likens life with a game	Between Holden and Mr. Spencer	Written including slang	اذا صرت مع الطرف القوي	اذا چنت مسنود/ اذا چان ظهرك قوي
3	"Do you blame me for **flunking** you, boy?" he said. (17)	هل تلومني ايها الصبي لانني رسبتك (23)	Holden's failing in History	Between Holden and Mr. Spencer	Written including slang	....	ولك اتلومني لان رسّبتك/ وگعتك؟
4	"I didn't exactly **flunk out** or anything. I just quit, sort of." (18)	لم اطرد منها بل غادرتها (25)	Holden's leaving out his school	Holden answering Mr. Spencer	Written including slang	....	ما انطردت منها بس عفتها
5	"Do you have any particular **qualms** about leaving Pencey?" (19)	هل تشعر بالحزن لمغادرتك بنسي (26)	Leaving Pencey	Mr. Spencer asking Holden	Written including slang	حزين لتركك بنسي؟	زعلان/مقهور / متندم لان تركت بنسي؟
6	"Think they'll make **ya** pay for **em**?" he said. (28)	هل تعتقد انهم سيجعلونك تدفع ثمنها (35)	Holden leaving foils and stuff on the subway	Between Holden and Ackley, Holden's next-door mate	Written including supra-dialectal spoken colour	تعتقد يغرموك ثمنها؟	تعتقد راح يغرموك حگها؟

7	"Where the **hellja** get that hat?" he said. (29)	من اين اتيت بهذه القبعة بحق الجحيم(37) (	Holden's hat	Between Holden and Ackley	Written includin g supra-dialectal spoken colour	كيف حصلت على هذه القبعة؟	ماتكَلي منين جبت هاي الكاسكيته؟
8	"You got robbed." (30)	لقد ضحكوا عليك(37)	Holden's hat	Between Holden and Ackley	Written includin g slang	ضحكو عليك	ضحكو عليك/ قشمروك/ غدروك/ باگوك
9	I'll be **up the creek** if I don't get the goddam thing in by Monday (37)	سوف اكون في وضع حرج ان لم انته من هذا الشيء اللعين قبل يوم الاثنين (47)	Writing a composition for Stradlater	Between Stradlater, Holden's roommate and Holden	Written includin g slang	……….	راح انحرج اذا ما كملت هاي البلوه
10	I'll be up the creek if I don't get it in. Be a buddy. Be a **buddyroo**. Okay?" (37)	فكن جدعا. كن ولدا جدعا؟ موافق؟((47)	Writing a composition for Stradlater	Between Stradlater and Holden	Written includin g slang	صير بطل؟ اتفقنا؟	اريدك توگف معاي هاي المرة. اشگلت؟
11	Hartzell thinks you're a **hot-shot** in English (37)	هارتزل يعتقد انك ممتاز باللغة الانكليزية (48)	Holden's ability in English	Between Stradlater and Holden	Written includin g slang	....	هارتزل يعتبرك فطحل/ عبقري بالانگليزي
12	"Now, **cut out the crap**," he said. (39)	قال والان كف عن هذا العبث (50)	A quarrel between Holden and Stradlater	Stradlater talking to Holden	Written includin g slang	توقف عن هذا الكلام الفارغ	سد حلگَك لا تحچي ولا كلمة/ بطّل هاي السوالف التعبانه
13	Her mother was married again to some **booze hound**," I said (42)	تزوجت امها مرة ثانية رجلا سكيرا (53)	about Jane Callagher	Between Stradlater and Holden	Written includin g slang	تزوجت امها مرة ثانية رجل سكير	ازوجت امها هالمره واحد سكرچي
14	"Don't **knock yourself out** or anything,	لا تجهد نفسك كثيرا، اكثر من	About writing a composition	Between Stradlater and Holden	Written includin g slang	لا تتعب نفسك كثيرا فقط كثّر من الوصف.	لا تّعب نفسك/ لا تنخبص ......

#	English	Arabic	Topic	Addresser	Technique	Translation	Translation
	but just make it descriptive as hell. Okay?" (44)	الوصف الى اقصى حد، موافق؟ (56)				اتفقنا؟	اتفقنا؟
15	"If you don't shut up, I'm **gonna slam ya** one." (57)	ان لم تغلق فمك فسوف اضربك (71)	A quarrel about Jane	Stradlater addressing Holden	Written including supra-dialectal spoken colour	اذا ما تسد ثمك ساضربك	اذا ماتسكت راح اضربك/ سد حلگك ترى اطيح حظك
16	"If I **letcha** up, will you keep your mouth shut?" (57)	سوف ادعك فهل تغلق فمك (71)	A quarrel about Jane	Stradlater addressing Holden	Written including supra-dialectal spoken colour	اذا تركتك فهل تسد ثمك؟	اذا تركتك راح تسكت/ اذا عفتك راح تنلصم؟
17	"You're **aces**, Ackley kid," I said. (65)	انك اعظم انسان ايها الصبي أكلي (81)	joining a monastery	Holden addressing Ackley	Written including slang	انت خبير يا اكلي	حبيبي اكلي انت عبقري /فطحل
18	"Would you care to stop on the way and join me for a cocktail? On me. I'm **loaded**." (79)	..... انا الذي سادفع فمعي نقود كثيرة (97)	Invitation for a cocktail	Holden inviting the cab driver	Written including slang	انا من سيدفع فمعي فلوس كثيرة	اني راح ادفع عندي فلوس هوايه/ على حسابي اليوم الجيب مليان/ اني مزنگن اليوم
19	"What're **ya tryna** do, **bud**?" he said. "Kid me?" (78)	ماورائك ياصاحبي؟ هل تسخر مني؟(97)	The ducks in the lagoon near Central Park South	Cab driver asking Holden	Written including supra-dialectal spoken colour	ماذا تريد يا اخ؟ تستهزء بي؟	شتريد خالي / تريد تضحك علي
20	"Well, don't get **sore** about it," I said. He was **sore** about it or something. "Who's **sore**? Nobody's **sore**." (107)	حسنا لا تغضب بسبب هذا كان غاضبا من سؤالي او هكذا بدا لي . قال: من الذي غضب؟ لا احد غضب 126))	The ducks in the lagoon near Central Park South	Holden calming the driver down	Written including slang	.... كان غضبان من سؤالي هذا اللي بدا لي قال من اللي غضبان ولا واحد غضبان	رجاء لاتزعل، چان زعلان. ابد مازعلان/ لاتضوج من سؤالي. موضايج. منو گلك ضايج

#							
21	the elevator guy said to me, "Innarested in having a good time, **fella**? Or is it too late for you?" (118)	قال لي صبي المصعد: هل تحب ان تقضي وقتا طيبا؟ ا وان الوقت متاخر (138)	Making love with a hotel prostitute	Maurice, the elevator guy, asking Holden	Written including supra-dialectal spoken colour	قال لي صبي المصعد: هل تحب ان تقضي وقت ممتع؟ ام الوقت متاخر	...خالي تحب ترفه عن نفسك ؟/ خالي تريد تتونس ؟ ....
22	"So long, **crumb-bum**," she said. (128)	الى اللقاء يا حثالة (149)	departure	The girl hotel talking to Holden	Written including slang	/.............	سلملي ...يا قذاره
23	"You're trying to **chisel** me." "Nobody's **tryna chisel** nobody," he said. (134)	انك تحاول ان تبتزني / لا احد يبتز احدا (155)	The fee of a throw	Holden talking with Maurice	Written including supra-dialectal spoken colour	تريد تبتزني. لايوجد واحد يبتز الاخر	تريد تستغلني. محد يستغلك
24	"We'll have **oodles** of time to do those things--all those things (173)	سيكون لدينا الكثير من الوقت لنفعل هذه الاشياء (197)	Going to Massachusetts and Vermont	Holden talking with Sally	Written including slang	....	راح اكون عدنا وكت هوايه
25	"Listen. You got any **dough**, Phoeb? I'm practically broke." (233)	اسمعي هل معك اية نقود انني تقريا مفلس (259)	Holden's need for money	Holden talking to Phoeb	Written including slang	....	باوعي. عندج فلوس / انا مفلّس
26	"He **ain't** my friend. He's my **brudda**." (264)	ليس صديقي انه اخي (294)	Asking about another kid	A little kid in the museum answering Holden	Written including slang	هو اخي ما صديقي	ماصديقي. اخوي
27	He's got a lot of **dough**, now. He didn't use to (4)	وهو يملك الكثير من النقود حاليا ولم يكن كذلك في الماضي (8)	Holden's brother	Holden talking about his brother, D.B.	Written including slang	....	هسه عنده فلوس هوايه بعد ماجان مفلّس
28	He had the	كان مصابا بالانفلونزا (10)	Spencer, Holden's	Holden talking about	Written includin	كان مصاب	عنده فلاونزا

				g slang	بالافلاونزا	
grippe (6)		History teacher	Spencer, the History teacher			
29	So I **got the ax**. They give guys the ax quite frequently at Pencey. (6-7)	وهكذا طردوني. كانوا يفعلون ذلك كثيرا مع الطلبة (10)	Holden's life at Pencey	Holden talking about himself when he was at school	Written including slang	......	طردوني/ فصلوني من المدرسه
30	Pencey was full of **crooks** (7)	كانت المدرسة مليئة باللصوص (11)	Pencey	Holden talking about his school	Written including slang	.....	چانت المدرسة مكتظه /مليانه حراميه وفاسدين
31	So I **shot the bull** for a while. I told him I was a real moron, and all that stuff. (17)	اخذت اثرثر لبعض الوقت. قلت له اني ابله حقيقي وماشابه ذلك (24)	What would Holden do if he in Mr. Spencer position	Between Holden and Mr. Spencer	Written including slang	....	لغيت/سولفت شوية وبعدين گتله اني چنت اثول
32	Then I started **horsing around** a little bit. Sometimes, I **horse around** quite a lot just to keep from getting bored. (29)	ثم خطر لي ان اعبث قليلا. وانا في بعض الاحيان امزح كثيرا عندما اشعر بالضجر (36)	Holding telling about himself when he was in his room with Ackley	Hloden , a narrator	Written including slang	عندها بدات اضيع وقتي بالتجوال وهذا ما افعله في بعض الاحيان عندما اشعر بالملل.	وبعدين بديت اسخت شويه. مرات اسخت من اكون ضايج
33	For **Chrissake**, grow up (29)	بحق المسيح كن رجلا (36)	Ackley's behavior	Ackley addressing Holden	Written including supra-dialectal spoken colour	بالله عليك كن رجل	الخاطر ربك اشوكت تكبر/ شوكت تكبر
34	Your folks know you	هل يعلم اهلك انك طردت من	Holden's dismissal	Ackley asking	Written includin	هل يعرف اهلك ان	يعرفون اهلك انطردت من

#	ST	TT (Arabic)	Context	Speaker	Type	Arabic 1	Arabic 2
	got kicked out yet? Nope (30)	المدرسة ؟ (38)	from Pencey	Holden	g slang	المدرسه طردتك؟	المدرسة؟
35	Hell, no! I told **ya**, I'm through with that **pig** (39)	لا يا للجحيم! لقد قلت لك من قبل ان علاقتي بتلك الخنزيرة قد انتهت (50)	Fitzgerald	Stradlater telling Holden	Written including slang	يا للهول! اخبرتك بان علاقتي انتهت مع تلك الشمطاء	تاليها وياك! گتلك انتهت علاقتي ويا هاي التعبانه
36	If you don't keep your **yap** shut, I'm gonna….. (58)	انني احذرك يا هولدن لاخر مرة ان لم تخرس (71)	A quarrel about Jane	Stradlater warning Holden	Written including slang	اذا ماتسد فمك سوف ..	اذا ماسديت حلگك راح ...
37	Everybody was in the **sack** (69)	اختبأ الجميع في جحورهم (85)	on his way to the station	Holden	Written including slang	الكل في بيوتهم	الكل خاتله ببيوتها
38	I'm one of these very **yellow** guys (115)	انني واحد من اولئك الفتيان الجبناء (135)	Holden talking about himself on his way to the hotel	Holden	Written including slang	....	اني فد واحد جبان
39	Only I wouldn't have the **guts** to do it (116)	لكني لا املك الجرأة الكافية لافعل ذلك (136)	Holden talking about himself	Holden as a narrator	Written including slang	......	ماعندي ذيچ الجرأة..
40	But we **chewed the fat** for a while. That is she chewed it (138)	ثم اخذنا نثرثر. يعني هي التي راحت تثرثر (162)	Holden talking about Sally and himself		Written including slang	دردشنا لبعض الوقت وهي التي دردشت	سولفنا شويه وهي اللي چانت تسولف
41	How are you, Mr. Antolini? How's Mrs. Antolini?	في احسن حال ... (264)	Holden inquiring about Mr. and Mrs. Antolini's	Holden talking with Mr. Antolini	Written including slang	.....	احنا بنعمه

	We're both just **dandy** (237)		health			
42	"he's got a **yella streak** a mile wide", the other one said, "so long!" he beat it too (265)	قال الاخر: "انه جبان جدا. الى اللقاء" وهرب هو ايضا (295)	Holden talking about the two kids he met in the museum	Holden narrating	Written including slang	....	صاحبه گال هو فد نوب جبان وشرد بسرعه وهو هماتين گال اودعناكم وشرد

their stylistic value because they can add a touch of a real life interactive relations to the text or its subject matter.

It has been noted that though the tenor changes in the novel, the use of slang is overwhelmingly pervading. For example, the talks between Holden and Mr. Spencer, his History teacher, has lots of slang expressions (see 1,2,3,4,5 in table 1). This may be accounted for the close relationship holding them. By the same token, the use of contracted forms, supradialectal and slang markers in dialogues between Holden and his friends, Ackley and Stradlater, to add a spoken flavor to the written text (see 6,7,15,16, 19, 21, 35, 42 in table 1).

The translator of this novel, as mentioned earlier, managed to render the overall conceptual meaning of the novel but at the expense of its stylistic values since he opted for standardization. Though the translator chose to change the tenor of the original to suit the expectation of the readership, he literally rendered some expressions (see 33, 35 in table 1) which contradicts with the strategy he adopted. He sometimes mistranslated some slang expressions (see 1, in table 1). In his proposed translation, the researcher follows Husni and Newman's (2015) strategy of translating slang. To be noted, it is not required to match every English informal feature with an Arabic equivalent one. It is sufficient to use one or two token features of informal Arabic to suggest the informal tone of the original. In addition, the researcher consults some dictionaries of slang such as: Spears (2000), Ayto and Simpson (2010) in addition to a glossary by Baldwin (2000).

7. Conclusions

The study concludes that slang is a highly informal variety of language. It is mainly used to establish social identity within a particular group as well as to oppose people outside the group. It represents one aspect of style which is a matter of choice; since style is part and parcel of meaning

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and since rendering meaning is what translation is mainly concerned with, style cannot be neglected in language and in translation as well. slang words and expressions are often unfamiliar to most non-English readers who have no access to the meaning of slang words. Slang terms present almost insurmountable difficulties for the translator. This is mainly due to their emotive and charging. The difficulty of translating slang results from the difficulty of understanding it. In translation which is a decision process in that a series of a particular number of consecutive situations forces the translator to take decisions and make moves. The informal style used in *The Catcher in the Rye* is charged with highly expressive items. Standardizing it, as the translator did, has not altered the information content of the message but has considerably toned its forcefulness down. The rendition lacks the local colour and the flavour of the original since it shifted the original informal style to a formal target style.

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